

Great Basin Glyph Notes

The Newsletter of the Nevada Rock Art Foundation
Member International Federation of Rock Art Organizations

3rd Quarter 2010

Volume 9-3

Lincoln County: Field Report



White River Narrows: Elaine Holmes, Anne Higgins and Anne McConnell

Financial support from the *Lincoln County Archaeological Initiative*, established by the Lincoln County Land Act of 2000 and the Lincoln County Conservation, Recreation, Development Act of 2004, has made possible our work in Lincoln County. The *Initiative* seeks to preserve archaeological sites by inventorying their characteristics, conserving scientific archives, encouraging public interpretation, and developing culture heritage management plans for Lincoln County's unique archeological resources.

Currently, some 140 rock art sites

on BLM managed land in Lincoln County are known. Many of these sites have only basic information available that describes their features and locations. Many of the County's rock art sites have only had basic archaeological reconnaissance done on them and most have not been subject to a condition assessment since the time of their initial recordation, usually decades ago. NRAF's multiyear inventory project aims to inspect these sites and record baseline information for them that will support site monitoring and allow their condition and management needs to be assessed. Ultimately,

a site assessment matrix will be developed to class sites according to their significance, management needs, research, and potential for public interpretation.

The fieldwork phase of the project began in October 2009 and resumed earlier this year, with a final 2010 fieldwork session scheduled for October. During inspections, geospatial data is gathered that allows sites to be accurately located and a site map made that shows rock art panels, other archaeological features, and disturbed areas. Information is recorded that describes the archaeological characteristics of the site, its management needs, and interpretation potential. Sites are digitally photographed to illustrate content, condition, and to establish monitoring photo points. Rock art design types are identified and quantified to enhance knowledge of Lincoln County rock art styles, their spatial distribution, and to track stylistic variation.

To date, approximately 70 sites totaling about 1,400 rock art panels have been inventoried. In common with the rest of the state, most sites contain only petroglyphs but pictographs were noted at 19 sites.

continued on page 4



From the President

As summer ends, we look forward to fall field work in Lincoln County and prepare for the upcoming year: new contracts with land managers, grant applications, board composition, fundraising, public education...our staff and Board look wistfully to the field, sometimes wishing we could spend more time at rock art sites and less time doing other necessary work to ensure that NRAF stays healthy.

On the Board, we say good bye to Drs. Don and Kay Fowler who have taken a well-earned retirement from NRAF Board service. Don and Kay have served on the board since the beginning of NRAF, and have been invaluable and key players in the growth and success of the FOUNDATION. They are still avid members and will continue to be an important part of the FOUNDATION.

Board Member Tom Hall also takes his leave after nearly eight years of service. Tom is very active in several Reno organizations, and felt his time was being spread too thin, but he remains a vigorous supporter of our mission.

Board member Tina Wener steps down, but she continues her role as a dedicated and active member in the field and the office, helping the FOUNDATION with many aspects of its work.

Although we will miss the excellent work of these retiring members, the Board is actively recruiting new members and looks forward to bringing new voices and new faces to the exciting work in front of us. We welcome new board member Alice Baldrice, recently retired from her long career as Deputy State Historic Preservation Officer of Nevada. Alice brings a depth of experience and knowledge to the Board that will serve our mission very well. And we have invited several key individuals from around the state to join our Board, and at our Annual Board of Directors meeting in October, we hope to make their participation official.

In terms of fundraising, we look forward to our first Fundraising luncheon, scheduled for November 16th. Please read about it on page 8 and consider supporting this important endeavor. We must raise funds from additional sources to support unfunded work, research, and publications. Although our grant work is going well, we still need to raise funds from individuals and businesses. The luncheon is designed to bring new members and new contributors to the Foundation, so you know we are not expecting our existing membership to foot the entire bill!

We will be sending out our normal End of Year Appeal in November; it is a fact of nonprofit life that contracts do not cover all of our expenses. We must look to grants, community fundraising, and member-based appeals to fund the important work and fulfill the mission of NRAF. Thank you for your support.



Board President Pat Barker

BOARD OF DIRECTORS

OFFICERS

President, Pat Barker PhD

Secretary, Darla Garey-Sage PhD

Treasurer, Craig King

DIRECTORS

Dianne Jennings

Alice Baldrice, MA

TECHNICAL ADVISOR

Mark Boatwright MA, MEM

EXECUTIVE DIRECTOR

Angus R. Quinlan PhD

Newsletter News

This is your second newsletter to arrive electronically. Thus far, we've had very positive response to this method of delivery. Publishing electronically saves resources and dollars, so we thank you all for your willingness to try a new way of reading Great Basin Glyph Notes.

Members are encouraged to submit story ideas, pictures, or information to editor@nvrockart.org.

WWW.NVROCKART.ORG

Field Notes

In March 2010 NRAF assisted HRA Conservation Archaeology's archaeological survey of Arrow Canyon, Clark County, by recording rock art at the Lower Arrow Canyon site. The purpose of HRA's survey was to identify and document archaeological resources in the area and evaluate their archaeological significance. The project area contains a variety of prehistoric and historic archaeological resources, such as lithics scatters, rock rings, rock art, historic inscriptions, and a flood control dam. At the Lower Arrow Canyon petroglyph site NRAF documented prehistoric rock art,

historic inscriptions, and more recent graffiti vandalism. The site contains approximately 73 petroglyph panels that are representative of Basin and Range tradition, Ancestral Puebloan, and possible Pahrnagat Representational design types. The site's rock art is generally densely packed on an extensive cliff face and the walls of a slot canyon. Much of the rock art is large in scale and visually very imposing. NRAF thanks HRA for the opportunity to work with them on this project. As ever, NRAF volunteers worked diligently and enthusiastically and we thank Clay Elting, Elaine Holmes,

Maury and Cornelia Kallerud, Anne McConnell, and Margaret Westcamp for their assistance.



NRAF Contact Information

Dr. Angus Quinlan,
Executive Director
775-323-6723, EXT. 12
702-804-6723

Kimberly Hopkinson,
Associate Director
775-323-6723, EXT. 11
702-804-6723

Fax No. 775-323-6725

info@nvrockart.org

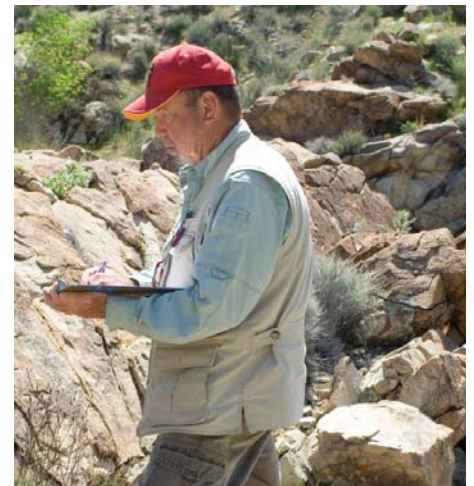
Volunteer Profile: Doug Rorer

NRAF volunteer Doug Rorer joined the FOUNDATION in 2007, although he was already familiar with rock art sites through his work as a site steward in Clark County. He trained to be a site steward in 2005 and found the work to be a natural extension of his enjoyment of hiking in the southern Nevada desert. In 2007, he saw an article advertising training to document rock art sites, so he signed up, met Alanah Woody, joined the FOUNDATION, and attended that year's annual meeting in Boulder City.

His first field work was at Black Canyon and since then he has participated in three of the Lincoln County sessions and the Grapevine and Upper Bridge Canyon projects. He's signed up for more Lincoln County work and participates in inking sessions, enjoying the artistic

aspect of recording as well as being in the field.

Doug retired from federal service with the Department of Energy in 2000, and says he "stay(s) involved through volunteering and through contributions because, primarily, I enjoy visiting the remote rock art locations...I enjoy working with the other volunteers with whom I have discovered I have many things in common. I look forward to getting to know them after work is finished for the day, and when we have a chance to relax and perhaps share a meal. I like the work in the field, especially when I get a chance to draw (OK Gus, I also enjoy doing the IMACS). I like working with the dedicated NRAF staff, in the field with Gus Quinlan and through the Reno office with Kim Hopkinson. I have also enjoyed meeting several of the Board



Doug Rorer working at Bridge Canyon

Members at functions and lectures here in Las Vegas area and as part of the enjoyable annual meetings. Lastly, I think the NRAF recording efforts are crucial to maintaining a link with the ancient cultures that lived in this area for thousands of years."

Lincoln County Cont'd



Where present, pictographs usually are a minor component of the motif assemblage and take the form of small, simple abstract designs, or in some cases are represented by pigment applied to existing petroglyphs (see image above: D-stretch technique used to illustrate pigment on petroglyphs). The major exception is a site in the East Pahranaagat Range area that is dominated visually and statistically by large, complex painted designs that are densely arranged.

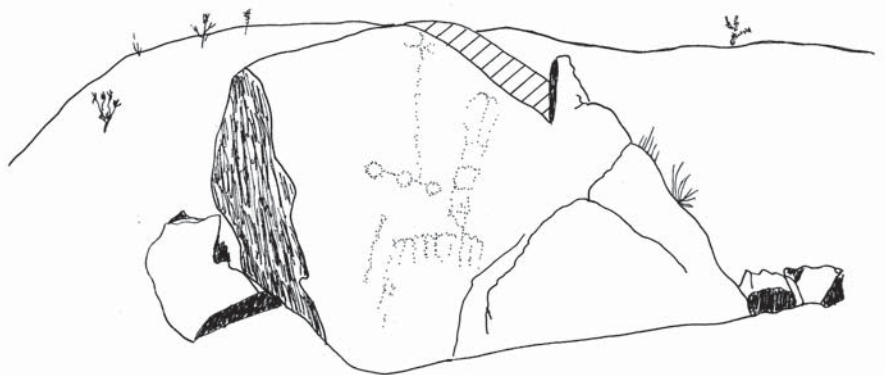
About a third of sites (26) are associated with other archaeological features and artifacts, most commonly ground stone and lithics scatters. A small number of sites also contain features such as middens, rock alignments, or tinajas. Temporally diagnostic artifacts (i.e., dateable projectile points, ceramics, etc.) are rare (6 sites). Overall, this data contributes to studies elsewhere in the state that suggest that rock art is not as specialized in its distribution as once thought. Instead, a general pattern is emerging that indicates that rock art is frequently associated with settlement areas or routine economic activities, challenging currently popular explanatory approaches

(shamanism and hunting-magic) that situate rock art's use-contexts to specialized landscape contexts and audiences (shamans or hunters). The information gathered to date adds to knowledge about rock art's spatial distribution and its relationship to the settled landscape, pointing to usage in community-wide social practices and a public landscape setting for a significant portion of Lincoln County's rock art.

Approximately half of all sites worked on are small, containing less than 6 panels. Many of these sites are frequently located near other small sites or a larger site, and may be considered components of larger, discontinuous rock art districts. Isolated single panel sites also occur. These usually contain a few, informally made design elements and are accompanied by limited surface archaeology (i.e., a few waste flakes, bedrock ground stone). One striking exception is a single large pattern-body anthropomorph in the Pahranaagat Representational Style,

found on a single boulder a few miles northeast of Pahranaagat National Wildlife Refuge in Eightmile Valley (see site sketch below by volunteer John Bingham).

The kinds of rock art designs encountered are, unsurprisingly, representative of Basin and Range tradition types and the Pahranaagat Representational Style. The latter was identified by archaeologists in the 1970s as a distinctive regional style, restricted in distribution and concentrated in the area of the Pahranaagat Valley. The Pahranaagat Representational Style is composed of two varying treatments of the human form. One is a headless rectangular form with internal designs (pattern body anthropomorph or PBA) and sometimes holding an atlatl-like design. The second is a solid-pecked oval or rectangular form, with a line protruding from its head, downturned arms and extended hands and fingers; facial details are often indicated by the use of negative space. PBAs are the most commonly



Lincoln County Cont'd

noted Pahrnagat Representational Style anthropomorph type (85 designs at 12 sites); 32 of these hold an atlatl-like object in their hand. Solid-pecked anthropomorphic variants of this style (pictured right) are somewhat more infrequent (17 designs at 10 sites) and rarely are depicted bearing an atlatl-like object. The solid-pecked variant always co-occurs with PBAs. PBAs, however, do occur independently of solid-pecked variants (as exemplified by the single PBA from Eightmile Valley).

Basin and Range tradition abstract and representational design types (pictured right center) are the most abundant form of rock art at project sites so far. Stick figure anthropomorphs are common at project sites (117 designs at 23 sites). Atlatl-like designs most commonly occur at sites that have PBAs or solid-pecked Pahrnagat figures, reinforcing the association of this design with that anthropomorph type in the Pahrnagat Valley area. Bighorn sheep are the most common zoomorph type noted at survey sites (approximately 560 at 49 sites), followed by canids (27 motifs at 13 sites). Other zoomorph types are infrequent but include birds, deer, lizards, and various animal tracks. Common abstract designs include dots, circles, "rakes", "ladders", rectangles, triangles, spirals, lines, etc.

The data gathered to date provides an up-to-date picture of Lincoln County rock art that supplements and enhances archaeological knowledge of this region's fascinating rock art. The project has produced information that assists site management as well as supporting future research. The relationship between the Pahrnagat Representational Style and Basin and Range tradition is one research area that this data can address, as well as possibly providing better understanding about the chronology of rock art styles. The documentation of rock art's spatial distribution in the settled landscape and its margins has the potential to provide new understandings of rock art's past social contexts of use, and can contribute to broader explanatory debates in rock art studies.

We thank the volunteers who have contributed their time, enthusiasm, and energy to the project so far. Their support is greatly appreciated and essential to the project's success.



Volunteers John Bingham (top left), Carolyn Barnes (top right) and Anne Higgins (seated)



Grimes Point Survey and Volunteer Training Project

This fall, the NEVADA ROCK ART FOUNDATION will begin survey work at the Grimes Point Archaeological Area near Fallon NV. The rock art at Grimes Point is representative of the Great Basin Tradition, and is thought to have been created at least 8,000, and possibly as far back as 10,000, years ago. Most of the rock art in this area is abstract in form, and is repatinated to such an extent that it is difficult to see except in relief or under ideal lighting conditions.

One goal of this project is to provide NRAF, and the Bureau of Land Management, with a more detailed understanding of the size and complexity of the site. Although the Grimes Point Archaeological Area has been listed on the National Register of Historic Places since 1972, the documentation of hundreds of petroglyph panels is incomplete by contemporary professional standards. Currently, no full record of the site exists and its spatial extent, the number of rock art features, and other cultural resources that it contains have only been estimated by previous archaeological surveys. These surveys have estimated the number of rock art panels to vary between 200-1,000, with the wide range in these estimates likely being due to the low visibility of many of the extremely repatinated panels. Surveying this entire area will allow NRAF to accurately seek the funding needed to fully record all the rock art in the area to our standards.

In the future, NRAF plans to utilize the publicly interpreted Grimes Point Petroglyph Site as a training

facility where new volunteers can sharpen their documentation skills before working on more challenging projects, while still contributing to the archival record of Nevada's rock art. This will provide a more accurate data record than currently exists for the site, allowing the land manager to use this information to increase the public's awareness and appreciation for this dynamic site. It will also allow the land manager to evaluate the impact of public interpretation of the Grimes Point Petroglyph Site.

Another anticipated benefit of this project is that our continuous presence at the site will attract the interest of the visiting public. Heritage preservation depends on engaging the public so that they become vested in preserving rock art for future generations to appreciate and be inspired by the artistic legacy it represents.

The FOUNDATION is proud to be partnering with the BLM Carson City Field Office on this project, and we are extremely grateful to **patagonia®** for funding the first round of survey work through their Enviro Grant program. Community support and sponsorships will be necessary to continue work at Grimes Point in the future, and we encourage you to contact NRAF if you know of possible funding sources for future work.

Dates for fall survey work will be made available on our website by the beginning of October, so please check in regularly or contact Kim Hopkinson (775-323-6723 or khopkinson@nvrockart.org) if you are interested in participating in the Grimes Point Survey Project.



Rock art panel at the Grimes Point petroglyph Site. Photo courtesy of Karl Coughtry

2011 Distinguished Lecturer: Ellen Dissanayake

In February of 2011, NRAF will bring noted art historian Ellen Dissanayake to Reno and Las Vegas for two lectures. In Las Vegas, February 8, Tuesday, she will speak at the Nevada State Museum, and in Reno, February 10, Thursday, Dissanayake will lecture at the Nevada Museum of Art. Both will be evening events.

Dissanayake is an independent scholar, author, and lecturer, whose writings about the arts synthesize many disciplines and apply to many fields.

Combining her interests in the arts and evolutionary biology, and using insights drawn from fifteen years of living and working in nonwestern countries (Sri Lanka, Papua New Guinea, India, and Nigeria), Dissanayake has developed a unique perspective that considers art to be a normal, natural, and necessary component of our evolved nature as humans. She is the author of over seventy scholarly and popular articles as well as three books (pictured to right).

Dissanayake's talk, *The Deep Structure of Pleistocene Rock Art: The "Artification Hypothesis,"* will focus on the behavioral or ethological aspects of art. Visit her website for more information: www.ellendissanayake.com.



Ellen Dissanayake and the covers of her three books: What Is Art For? (1990); Homo Aestheticus: Where Art Comes from and Why (1995); and Art and Intimacy: How the Arts Began (2000).

2011 Annual Meeting

NRAF is pleased to announce the location of our 2011 Annual Meeting....EUREKA!

Mark your calendars now for the weekend of May 20-22. Friday night will find dedicated NRAF members at the beautifully restored Eureka Opera House for our opening reception and registration. In fact, the Opera House will host all of our events: Saturday's meeting, with the theme of "Historic Representations in Rock Art," and the Saturday night banquet.

Sunday will be open for members to take tours of the historic County Court House and the Sentinel Museum. Other activities include

a self-guided walking tour of the town's historic points and a possible tour of the Barrick Ruby Hill Mine (see photo on page 10). Other activities are "in the works."

We have blocks of rooms already reserved at the Best Western (just mention NRAF for your group rate of \$89.95 plus tax) and the historic Jackson Hotel (775-237-5247 or 866-423-0243). We hope you make your plans early to attend our eighth Annual Meeting.

We will be publishing additional information on the NRAF website (www.nvrockart.org) within the next few weeks, so check in regularly for more information. See you in Eureka, Nevada, in 2011!



Historic Jackson Hotel and Eureka Opera House

Knowing the Past



On November 16th, The NEVADA ROCK ART FOUNDATION will host its inaugural Art on the Rocks fund raising luncheon, “Knowing the Past”, at the Grove Event Center on Foothill Road, in Reno, 11:30 AM to 1 PM. The luncheon is free to members and guests, with the FOUNDATION and Board of Directors underwriting the cost. Doors will open at 11:30 a.m. for pre-luncheon socializing, and the program will begin promptly at noon. Guests will hear from various speakers about the important work NRAF does, and we will invite charter membership in the Visionary Circle, a group of individuals or businesses who make a five year pledge of annual contributions at levels of \$1,000 to \$10,000.

Not everyone will be able to join the Visionary Circle, of course, but people who do will receive particular recognition and invitations to special events. Guests at the Luncheon will also be invited to support NRAF at our regular membership levels, renewable every year.

We are seeking members who will act as “Table Captains.” This means you will invite up to nine guests to attend the luncheon at your table. You will not ask your friends for money—that is the job of the program presenters, but you should let your friends know that this is a FUND RAISING luncheon and that donations to the organization will be requested. Training for table captains will be provided so that everyone understands how to approach the event comfortably and successfully.

This luncheon is a bold step for the NEVADA ROCK ART FOUNDATION, but one that is necessary so that we can continue our important work of protecting and preserving Nevada’s rock art. This particular fund raising model has been used very successfully by other outdoor and heritage organizations, such as the Tahoe Rim Trail, The Truckee River Watershed Council, The Nevada Humane Society, and the Boys and Girls Club. We hope you will support NRAF’s efforts to secure funding to help fulfill our mission.

To volunteer as a Table Captain, please contact Kim Hopkinson by phone at 775-323-6723 ext 11 or by email at khopkinson@nvrockart.org.

2010 Rockin’ Out Art Show

July 2010 marked the 8th Annual Rockin’ Out Art Show, hosted by the Artist’s Co-Op Gallery of Reno. Part of the proceeds from this month-long featured exhibit go to support NRAF’s continued work to preserve and protect Nevada’s rock art heritage.

This year’s show was one of the most successful to date, raising \$519.97 in NRAF merchandise sales and \$2111.49 in art sales, for a total donation to the FOUNDATION of \$2,631.46.

The opening reception featured a book signing by UNR Foundation

Professor Peter Goin of his acclaimed new book *Nevada Rock Art*, a limited edition fine art volume featuring spectacular photography and essays from rock art researchers, including Executive Director Angus Quinlan and the late Alanah Woody,

Thanks to the Artist’s Co-op Gallery for hosting one of our favorite fundraising events, to all the artists who donated artwork to the show, and to our members and volunteers who worked so hard to make this event a success.

We hope next year’s show will be just as successful!



Peter Goin signing copies of his new book *Nevada Rock Art*

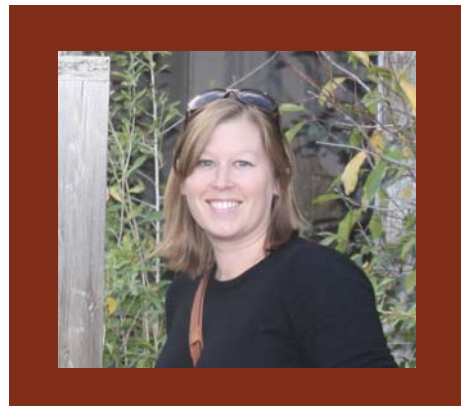
Notes from Kim

Back in January, I introduced our **77 by 2011** campaign, in which the Development Committee set a goal of gaining 77 new members by the end of 2010. As of September 1st we have 73 new NRAF members! We are so close to meeting our goal, and I hope you will all help spread the word about NRAF by participating in or hosting one of our *Art on the Rocks* informational events, or by being an NRAF liaison in your community (see "volunteer opportunities" below for more information).

Our *Art on the Rocks* informational events have been extremely successful in spreading the word about rock art and the FOUNDATION. To date, we have held events at the Nevada State Museum in Carson City NV; Mesquite NV; the Carson Valley Arts Council in Minden NV; the Red Rock Visitors Center in Las Vegas NV; the Truckee Community Recreation Center in Truckee CA; the Smith Valley library in Smith NV; and 4 at NRAF's Reno office and private homes in the Reno area. We are eager to hold more informational events in southern Nevada, so please contact me if you are interested in hosting or organizing an event in this area. For a schedule of upcoming events, or to request we hold an *Art on the Rocks* event in your area, check out the new section of our website at <http://nvrockart.org/artontherocks.html>.

Speaking of NRAF's website, I would like to encourage you all to make a point of checking it at least once a week. We are making a determined effort to use our website as the main point of communication with our members and the general public, and we update it regularly with information on upcoming lectures, field projects, member events and volunteer opportunities, often far in advance of when we send out information by email.

Volunteer Opportunities: We recently put out a call for volunteers to stock and distribute our informational brochures to various public locations. I'd like to thank those who have volunteered and made sure that our brochures are out in their communities. I'm sure our increase in memberships is at least partly due to your efforts! However, we still need volunteers to take over the Incline Village, Tahoe, and Truckee areas in the north, to help out in Las Vegas and Mesquite in the south, and to take over all the areas in between. Please contact me at 775-323-6723/702-804-6723 or email me at khopkinson@nvrockart.org if you are interested.



THE NEVADA ROCK ART FOUNDATION

Membership

Spiral (individual) \$25 Bighorn Sheep (family) \$50 Atlatl \$100

and

Archer \$250-\$500 Weaver \$501-\$1,000 Sunburst \$1,001-\$4,999

Donation Levels

Alanah Woody Field of Dots Circle \$5,000+

Name _____

Address _____

City _____ State _____ Zip _____ Phone _____

E-mail* _____

*By giving us your e-mail address you agree to receive important updates and news about the Foundation via our Newsflash service. Your e-mail address will not be shared with any other parties and will only be used to provide you with information about the Foundation's upcoming events.

I wish to join by: CHECK MC VISA (sorry, no AMEX)

Card # _____ Expiration date _____

- I have or would consider including NRAF in my estate planning I would like to make an additional donation of \$ _____
- I wish my name and contribution to remain anonymous Share my contact information with similar non-profit organizations
- Please do not send me the merchandise gifts associated with this level Please send all future correspondence electronically to my email

THE NEVADA ROCK ART FOUNDATION is a 501(c)(3) non-profit organization

1201 TERMINAL WAY, SUITE 215, RENO, NEVADA 89502
775 323-6723 TEL / 775 323-6725 FAX

PO Box 35892, LAS VEGAS, NEVADA 89133
702 804-6723 TEL





The Nevada Rock Art Foundation's principal objectives are to document rock art sites at risk and work to conserve and ensure the integrity and future protection of all Nevada Rock Art sites.

The Foundation respects the cultural heritage and traditions of all indigenous people in all its activities.

The Past
Deserves a Future

Code of Ethics

The NEVADA ROCK ART FOUNDATION subscribes to the following code of ethics and its members, as a condition of membership, agree to abide by the standards of conduct stated herein.

1. NRAF respects the cultural and spiritual significance of rock art sites and shall not engage in any activity that adversely affects site integrity. NRAF members will be respectful at rock art sites—many are regarded as sacred by indigenous peoples and as such will be treated as a valued part of our shared cultural heritage.
2. NRAF members will strictly adhere to all local, state, and national antiquities laws. All research or educational activities taking place at rock art sites shall be subject to appropriate regulations and property access requirements.
3. All rock art recording shall be nondestructive with regard to the rock art itself and any associated archaeological remains which may be present.
4. No artifacts shall be collected unless the work is done as part of a legally constituted program of archaeological survey or excavation and with express permission of the landholder.
5. No excavation shall be conducted unless the work is done as part of a legally constituted excavation project and with the express permission of the landholder. Removal of soil shall not be undertaken at any time for the sole purpose of exposing subsurface rock art.

Working for the Conservation of Nevada's Rock Art Heritage